

MUSIC - UNIVERSITY OF TORONTO



3 1761 07908459 6



Digitized by the Internet Archive
in 2026 with funding from
University of Toronto

<https://archive.org/details/31761079084596>

31-Р
Д. КАБАЛЕВСКИЙ
D. KABALEVSKY

ВТОРОЙ КОНЦЕРТ
SECOND CONCERTO

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ
FOR VIOLONCELLO AND ORCHESTRA

ПАРТИТУРА
SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
Москва 1967 Moscow

СОСТАВ ИСПОЛНИТЕЛЕЙ
ESECUTORI

2 флейты
2 гобоя
2 кларнета (Си $\flat$)
Альтовый саксофон (Ми $\flat$)
2 фагота
Контрафагот

*

4 валторны (Фа)
2 трубы (Си $\flat$)
2 тромбона

*

Литавры
Малый барабан
Тарелки
Большой барабан

*

Арфа

*

Виолончель соло

*

Скрипки I
Скрипки II
Альты
Виолончели
Контрабасы

2 Flauti
2 Oboi
2 Clarinetti (B)
Saxofono alto (Es)
2 Fagotti
Contrafagotto

*

4 Corni (F)
2 Trombe (B)
2 Tromboni

*

Timpani
Tamburo
Piatti
Cassa

*

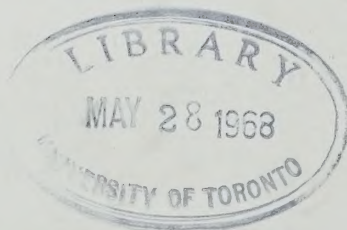
Арпа

*

Violoncello solo

*

Violini I
Violini II
Viole
Violoncelli
Contrabassi



ВТОРОЙ КОНЦЕРТ

для виолончели с оркестром

SECOND CONCERTO

for Violoncello and Orchestra

Д. КАБАЛЕВСКИЙ
D. KABALEVSKY
op.77.

I

Molto sostenuto (♩ = 72-80)

Timpani

Arpa

Violoncello solo

Contrabassi

Arpa

V-c. solo

V-le

C-b.

V-c. solo

V-le

C-b.

Fl.

Timp.

Arpa

V-c. solo

V-le

C-b.

pp dolce

pp

pp

arco

mp

pp

pp

3950

Fl. *cresc. poco a poco*

Arpa

V-c. solo *cant. espr.* *cresc. poco a poco*

V-c. *div. arco pizz.* *pp* *cresc. poco a poco* *div. arco pizz.*

C-b. *pp* *cresc. poco a poco*

Fl. *mf* *dim.*

V-c. solo *mf* *dim.*

V-c. *mf* *dim.*

C-b. *mf* *dim.*

Fl. *5*

V-c. solo *p*

Archi *senza sord.* *p* *unis. arco* *p* *unis. arco* *p*

V-c.
solo

Archi

This musical score is for a Violoncello solo and a string ensemble. The Violoncello part is written on a single staff in G major (one sharp) and 4/4 time. It begins with a solo melodic line in the first measure, followed by a series of eighth and sixteenth notes, and ends with a half note. The string ensemble (Archi) is written on four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The Violin I and II parts are in G major, while the Viola and Cello/Double Bass parts are in E-flat major (three flats). The strings provide harmonic support with sustained notes and moving lines, often using slurs and ties to indicate phrasing. The score is marked with 'V-c. solo' and 'Archi'.

V-c.
solo

cresc. poco a poco

Archi

pp poco cresc.

pp poco cresc.

pp poco cresc.

pp poco cresc.

Ob.

Cl.

Fag.

V-c.
solo

Archi

[illegible]

Fl. *mf* *pp* *p* I. II

Ob. *mf*

Cl. *mf* *pp*

Fag. *mf*

V-c. solo

con sord. div. *mp* *pp* *p*

Archi

Fl. *p* [8]

Arpa *p*

V-c. solo *mf*

Archi *pizz. unis.* *f pizz.* *f pizz.* *mf div.*

I solo

Fag.

*mf**p*

Timp.

*p**tr**tr*

Arpa

V-c.
solo*p**p*

senza sord.

*p**p**p**p**p*

Archi

Arpa

dim.

V-c.
solo

dim.

dim.

dim.

dim.

dim.

dim.

arco

arco

arco

Archi

[9] Allegro molto e energico (♩ = 152-160)

Cl. *a2* *f marc.*

Fag. *a2* *f marc.*

C-fag. *f marc.*

V-c. solo *f marc.*

Cl.

Fag.

C-fag.

V-c. solo

Cl.

Fag.

C-fag.

V-c. solo

[10] I. II

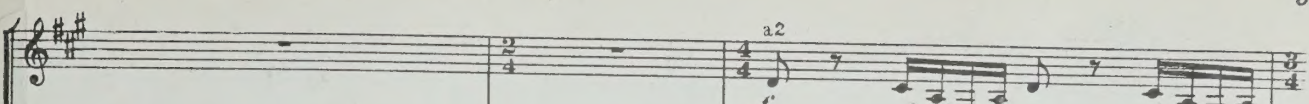
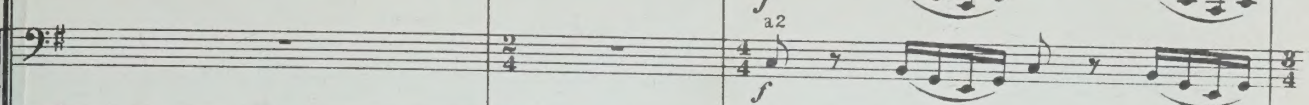
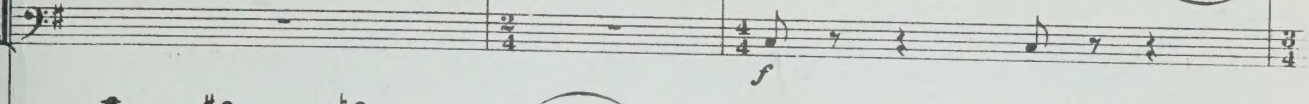
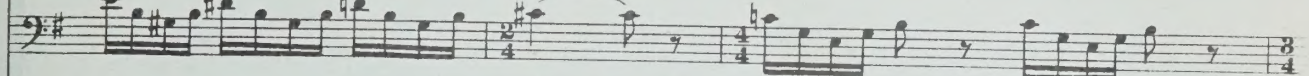
Cor. *f*

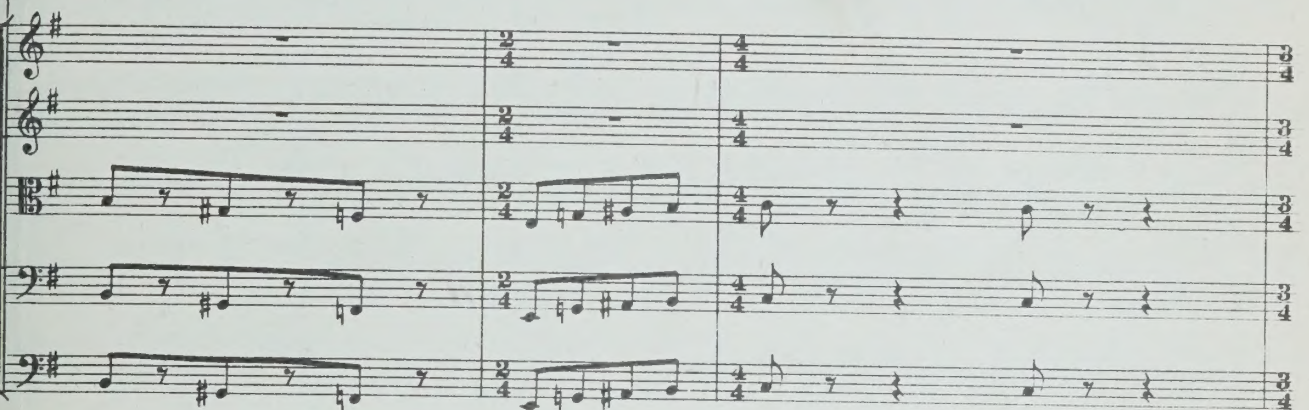
V-c. solo

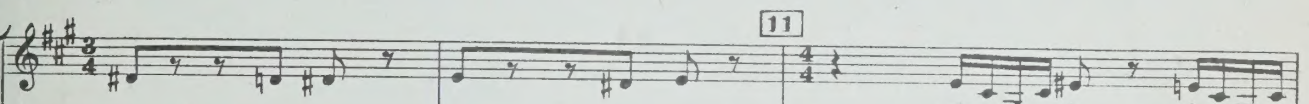
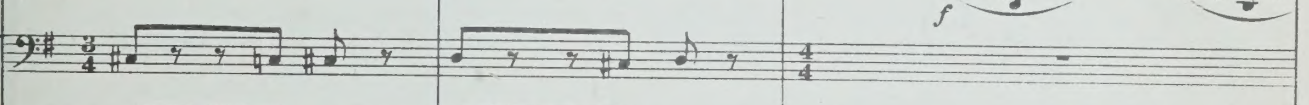
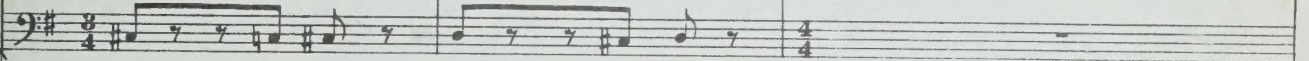
V le

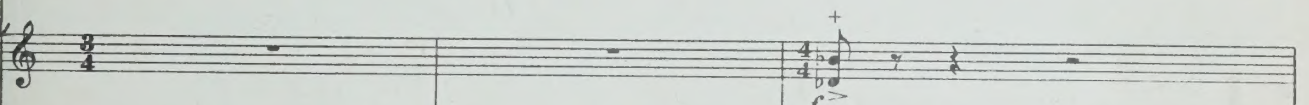
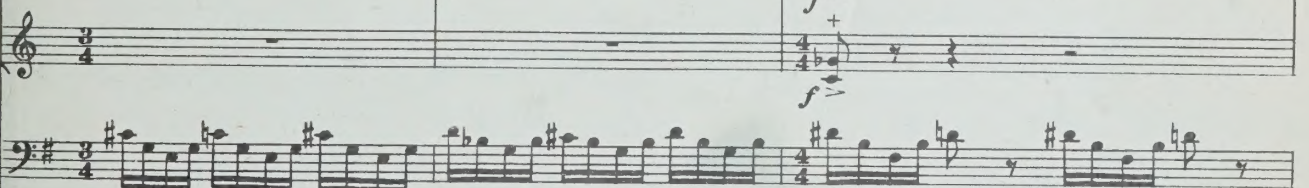
V-c.

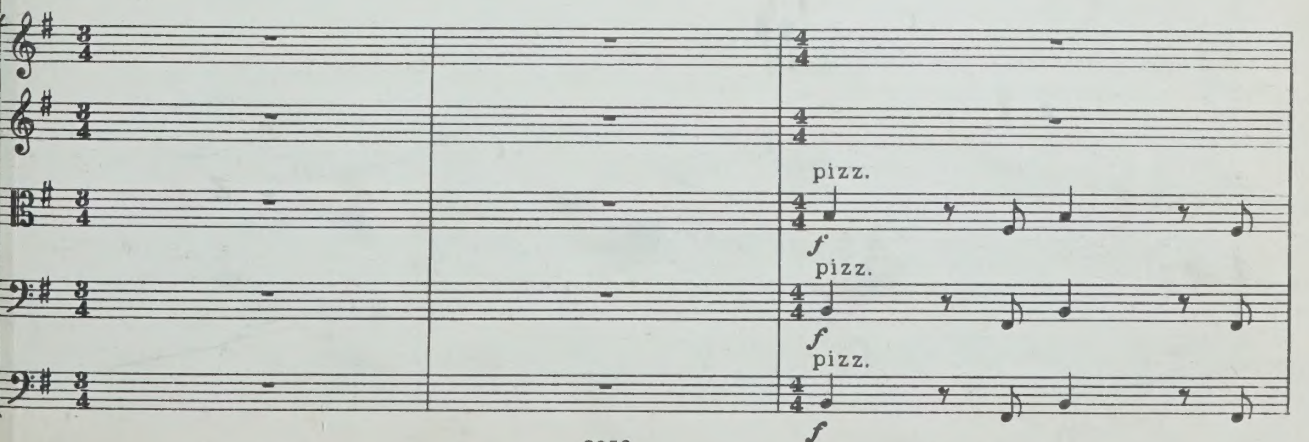
C-b.

Cl. 
 Fag. 
 C-fag. 
 V-c. solo 

Archi 

Cl. 
 Fag. 
 C-fag. 

Cor. 
 V-c. solo 

Archi 

Cl. (a2)

Cor.

V-c. solo

Archi

marc.

sf

marc.

sf

Cl.

Fag.

Tr-be

V-c. solo

Archi

12 Con fuoco

sf

a2

con sord.

sf

senza sord. pizz.

senza sord. pizz.

arco

f

arco

f

arco

f

(b)

f

Cl.

Fag.

Tr-be

V. c. solo

Archi

Ob.

Cl.

Fag.

Tr-be

V. c. solo

Archi

3950

Ob.

Cl.

Fag.

Cor.

Tr-be

V-c. solo

Archi

Ob.

Cl.

Fag.

V-c. solo

Archi

3950

The musical score is written for a symphony orchestra. The first system (measures 1-12) includes parts for Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Violoncello solo, and Strings. The second system (measures 13-24) includes parts for Oboe, Clarinet, Bassoon, Violoncello solo, and Strings. The music is in 3/4 time and features various dynamics (mf, f, p) and articulations (arco, pizz.). The score is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13. The key signature is one sharp (F#).

(a2) I 14

Cl.

V-c. solo

Archi

Cl.

V-c. solo

Archi

Cl. *p*

Cor.

V-c. solo *p* *cresc.*

Archi *p* *div.* *sf*

15 Con fuoco

Ob.

Cl. *sf* *sf* *a2* *sf*

Fag.

C-fag.

Cor. *sf* *sf*

Tr-be (con sord) *sf* senza sord *sf*

V-c. solo *sf* *ff*

Archi *sf* *ff* *unis. pizz.* *pizz.* *sf*

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

V-c. solo

Archl

The musical score is arranged in systems. The first system includes woodwinds (Ob., Cl., Fag., C-fag.) and brass (Cor., Tr-be). The second system includes V-c. solo. The third system includes Archl. The score is written in 2/4 time. The key signature has one flat (B-flat). The woodwinds and brass play staccato notes, often marked *sf*. The strings play a rhythmic pattern of eighth notes. The solo voice part has long, sustained notes. The score is divided into measures by vertical lines, with some measures containing multiple staves.

16

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

V-c. solo

16 pizz.

Archi

pizz.

pizz.

32

sf

sf

sf

(f)

(f)

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

V-c. solo

Archi

marc.

sf

marc.

sf

marc.

sf

cresc.

arco

sf

arco

sf

arco

sf

arco

sf

Detailed description of the musical score: The score is for a full orchestra and solo violin. It consists of 17 measures. The woodwinds (Ob., Cl., Fag., C-fag.) and brass (Cor., Tr-be) enter in the second measure with a sforzando (sf) dynamic. The strings (Archi) play a sustained note with a marcato (marc.) dynamic. The solo violin (V-c. solo) plays a melodic line that begins to crescendo (cresc.) in the second measure. The woodwinds and brass play a rhythmic pattern of eighth notes. The strings play a sustained note. The solo violin plays a melodic line that begins to crescendo (cresc.) in the second measure.

[17]

Fl. *a2*
ff secco

Ob. *a2*
ff secco

Cl. *a2*
ff secco

Fag. *ff secco*

C-fag. *ff secco*

Arpa

Sib, Dob, Re, Mi, Fa, Sol#, La, *ff gliss.*

V-c. solo *ff*

[17]

Archi

pizz.
ff

pizz.
ff

pizz.
ff

div. pizz.
ff

pizz.
ff

Fl.

Ob.

Cl.

Fag.

C-fag.

Arpa

V-c. solo

Archi

18

18

Fl.

Ob.

Cl.

Fag.

C-fag.

Arpa

V.-c. solo

Archi

3950

Fl.

Ob.

Cl.

Fag.

C-fag.

Ttam

Arpa

V-c. solo

Archl

strepitoso

ff

ff

Detailed description: This is a page of a musical score, page 21. It features staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and the string section (Violins, Violas, Cellos, Double Basses) are playing a rhythmic pattern of eighth and sixteenth notes. The harp (Arpa) is playing a glissando. The timpani (Ttam) has a single stroke marked 'ff'. The violin soloist (V-c. solo) has a melodic line marked 'strepitoso' and 'ff'. The score is in 2/4 time and the key signature has three flats (B-flat, E-flat, A-flat).

Cl. *a2*

Fag. *ff* *a2*

C-fag. *ff*

Cor. *ff*

V-c. solo

V-le *arco*

V-c. *ff marc.* *arco*

C-b. *ff* *arco*

=

Cl. *f*

Fag.

C-fag.

Cor.

V-le *f*

V-c. *f*

C-b. *f*

dim.

dim.

20
I solo

Cl. *mf* *I solo* *mf*

Fag. *mf* *p* *con sord. div.*

V-le *mf* *mf*

V-c. *mf*

C-b. *mf*

Cl. *dim.*

V-ni II *con sord. div. in 3* *mf* *dim.*

V-le *dim.*

V-c. *dim.*

C-b. *dim.*

21

Fl. *I solo* *ppp*

Ob. *I* *p* *II* *p*

Cl. *ppp*

Arpa *gliss.* *ppp* *p* *con sord. div. in 3*

V-ni I *ppp* *unis. pizz.*

V-ni II *ppp*

V-c. *ppp*

C-b. *ppp*

3950

3950

Archi

arco

mf con sord. *dim.*

mf *dim.*

pp

div.

Doppio meno
mosso 22 **Tempo I**

Fl. *molto* *pp*

Arpa *pp*

V-c. solo *con sord.* *pp*

Archi *pp*

23

V-c. solo

V-le

V-c.

C-b.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

24

V-c. solo

Archi

p

p

unis.

mf

mf

mf

mf

mf

25

V-c. solo

V-nl II

V-le

V-c.

C-b.

dim.

I

II

div. mf

mf

p

p

V-c. solo

V-c.

C-b.

ritenuto

III

pp

pp

pp

pp

attacca subito

CADENZA I
Tempo I Rubato

27

V-c. solo

pizz. *p* *mp* *mf* *ff*

arco pizz. arco pizz. arco

mf *espr. cant.*

accelerando e poco

a poco crescendo Più mosso. Con fuoco

ff

ritenuto Sostenuto poco a poco più agitato e crescendo pizz. arco

pizz. arco ord.

Allegro molto agitato [26]

Fl. *ff*

Ob. *ff* *a2*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-be *ff*

T-rino *ff*

V-c. solo

V-ni I senza sord. *ff*

V-ni II senza sord. *ff*

V-le senza sord. *ff*

V-c. senza sord. *ff*

II

Presto marcato (J. = 120-126)

FL.

Ob.

Cl. *a2*
f marc.

Sax. alto (Es) *solo*
f

Fag. I *f marc.*
II *f marc.*

C-fag. *f marc.*

Cor.

Tr-be I *f marc.*

Arpa

V-c. solo *ff*

Presto marcato (J. = 120-126)

Arch. *f marc.*

f marc. senza sord.

f marc.

13

Fl.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Arpa

V-c. solo

Archl

3950

Fl.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Arpa

V-c. solo

Archi

FL.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Arpa

V-c. solo

Archi

arco

div. V

arco

arco

28

28

3950

Fl.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Arpa

V-c.
solo

ff

mf

sf

III

Archi

ff

mf

sf

[29]

30

FL.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Arpa

V-c. solo

30

Archi

mf

p

pizz.

p

Cl. I. II.

Fag. I. II.

V-c. solo

Archi

arco

pizz.

31

Cl. I. II.

Fag. I. II.

V-c. solo

Archi

arco

pizz.

3950

[33]

Cl.

Fag.

Cor.

V.-c.
solo

Archi

(pizz.)
mf
(pizz.)
mf

=

Cl.

Fag.

Cor.

V.-c.
solo

Archi
div.
div.

34

Cl. *mf*

Fag. *mf*

V-c. solo

Archi

arco div.

arco div.

Fag. *sf*

V-c. solo

Archi

35

Cl. I

Cl. II

Sax.

Fag. I

Fag. II

C-fag.

V-c. solo

35

V-ni I

V-ni II

V-le div.

V-c. div.

C-b.

mf

mf

mf

mf

mf

f

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

unis. pizz.

mf

Cl.

Sax.

Fag.

C-fag.

V-c. solo

V-le div.

V-c. div.

C-b.

36 25

Cl.

Sax.

Fag.

C-fag.

V-c. solo

I

V-nl

II

V-le

V-c.

C-b.

marc. secco

marc. secco

marc. secco

marc. secco

marc. secco

pizz.

mf marc. secco

pizz.

mf marc. secco

unis.(pizz.)

marc. secco

unis.(pizz.)

marc. secco

marc. secco

41

Cl.

Fag.

C-fag.

V.-c.
solo

Archi

This musical score page contains measures 137 through 140. The instruments are Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Violoncello solo (V.-c. solo), and Strings (Archi). The woodwinds and solo violin play a rhythmic pattern of eighth and sixteenth notes, while the strings provide a steady accompaniment. The key signature has two flats, and the time signature is 4/4.

[illegible]

37 arco

V-nl I

V-nl II

V-le div.

V-c. div.

C-b.

mf arco

mf (pizz.)

mf arco

mf arco

mf (pizz.)

mf

3950

3950

FL. *a2* *p*

Ob. *a2* *p*

Cl. *a2* *p*

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp

T-ro

V-c. solo

Archl *unis.* *p* *arco*

Detailed description: This is a page of a musical score, page 43. It contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Contrabassoon) has parts starting in the 7th measure with a key signature change to one flat and a dynamic of *p*. The brass section (Coronet, Trumpet, Trombone, Trumpet in C, Trombone in C) and percussion (Timpani, Snare) are mostly silent. The vocal soloist (V-c. solo) has a melodic line starting in the 4th measure. The string section (Archl) has a part starting in the 7th measure, marked *unis.* and *p*, with a *arco* instruction.

39

Fl. *ff* espr. *sf* marc. a2

Ob. *ff* espr. *sf* marc. a2

Cl. *ff* espr. *sf* marc. a2

Fag. *ff* marc.

C-fag. *ff* marc.

Cor. *ff* marc.

Tr-be *ff* marc. marc.

Tr-ni *ff* marc.

Timp. *f*

T-ro *f*

V-c. solo *ff*

39

div. (♩-♩)

Arch. *ff* espr. *sf* marc. unis. arco

ff marc.

ff marc.

3950

40

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

T-ro

V-c. solo

div. 40

Archi

3950

The musical score is for page 45, measures 40-44. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Timpani (Timp.), Trombone (T-ro), Violoncello solo (V-c. solo), and Archi. Measure 40 is marked with a box containing '40'. Dynamics include sf, mf, p, and ff. The Archi part is marked 'div.' and '40'.

Fl. *p* *sf* *ff* *a2* **41**

Ob. *p* *sf* *ff* *a2*

Cl. *a2* *sf* *ff* *mf*

Fag. *a2* *marc.* *sf* *mf*

C-fag. *marc.* *sf*

Cor. *pp* *ff* *f* *p*

Tr-be *pp* *ff* *f* *p*

Tr-ni *pp* *ff* *f* *p*

Timp. *pp* *ff* *f* *p*

T-ro *pp* *ff* *mf*

V-c. solo *mf* *ff*

Archi *unis.* *p* *sf* *ff* *marc.* *ff* *marc.* *ff* **41**

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

T-ro

V-c. solo

Archl

p

p

a2

pp

pp

pp

pp

pp

pp

mf

mf

div.

p

div.

p

p

marc.

marc.

3950

FL. *sf* *ff* *a2* **42**

Ob. *sf* *ff* *a2* *mf* *a2*

Cl. *sf* *ff* *a2* *mf*

Fag. *ff* *mf*

C-fag. *ff*

Cor. *ff* *p*

Tr-be *ff* *p*

Tr-ni *ff* *p*

Timp. *mf*

T-ro *f* *mf* *p*

V-c. solo *ff*

unis. **42**

unis.

Archi *sf* *ff* *mf*

Fl. *a2*
mf

Ob.

Cl.

Fag.

V-c. solo

pizz.

pizz. *sf*

unis. pizz. *sf*

Archi

Fl.

Ob.

Cl.

Fag.

V-c. solo

Archi

Fl. *sf* *sf* *sf* *sf* *a2* *mf*

Ob. *sf* *sf* *sf* *sf* *a2* *mf*

Cl. *sf* *sf* *sf* *sf* *a2* *mf*

Fag. *sf* *sf* *sf* *sf* *mf*

Cor. *sf* *sf* *sf* *sf*

Tr-be *sf* *sf* *sf*

V-c. solo

div. arco *mf*

div. arco *mf*

div. arco *mf*

Archl *mf* pizz. *sf* pizz. *sf*

45

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be (I)

V-c. solo

45

Arch.

unis. pizz.

unis. pizz.

unis. pizz.

a2

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

V-c. solo

V-ni I

V-ni II

V-le

4*

3950

46

Fl.

Ob.

Cl.

Cor.

Tr-be (I)

Arpa

V-c. solo

46

Archi

arco

arco

arco

arco

246

47 250

Cl.

Fag.

Arpa

Fa, Sol, La^b, Sib, Do, Reb, Mi

gliss.

47

Archi

arco

V-c. solo

(♩ = ♩)

p sotto voce

V-le

dim.

pp

V-c.

dim.

C-b.

dim.

48 I

Fl.

pp

Cl.

pp

Fag.

pp

V-c. solo

pizz.

pp

sul pont.

ord.

V-c.

pp

49

Fl.

Cl.

Fag.

V-c. solo

V-c.

pizz.

pp

C-b.

3950

51

a2 soli

55

Ob.

Fag.

V-c.
solounis.
arcomf marc.
unis.
arcomf marc.
unis.
arco

Archi

mf marc.

arco

mf marc.

52

Fl.

Ob.

Cl.

Fag.

Cor.

Arpa

V-c.
solo

52

Archi

div. arco

3950

(I) 54

Ob. *mf*

Fag. II solo *mf*

V-c. solo *f*

Archi *arco v* *mf legg.* *arco v* *sim.*

sf *mf* *mf* *mf*

mf

55

Ob. *mf*

Fag. II *mf*

V-c. solo *f*

Archi *mf* *mf* *mf* *mf*

Fl. *I solo* *mf*

Cl. *I solo* *mf*

V-c. solo

sim.

sim.

sim.

Archi

Fl. 56

Ob. *I solo* *p*

Cl. *a2*

V-c. solo *mf*

pizz. *p*

pizz. *p*

pizz. *p*

Archi *arco* *pizz. p*

arco *pizz. p*

Ob.

V-c.
solo

Archi

346
57

Ob.

Cl.

Fag.

V-c.
solo

Archi

cresc.

p

p

Detailed description of the musical score: The page contains two systems of musical notation. The first system includes staves for Oboe (Ob.), Violoncello solo (V-c. solo), and a string section (Archi). The Oboe part features a melodic line with many slurs and accidentals. The V-c. solo part has a similar melodic line. The string section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses) playing a rhythmic accompaniment of eighth notes. The second system includes staves for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violoncello solo (V-c. solo), and a string section (Archi). The Oboe part continues its melodic line. The Clarinet and Bassoon parts are mostly rests, with some notes at the end of the system. The V-c. solo part has a melodic line with a 'cresc.' marking. The string section continues its rhythmic accompaniment. Dynamics include 'p' (piano) for the woodwinds and 'cresc.' (crescendo) for the V-c. solo.

三

Fl.

Ob.

Cl.

Fag.

Cor.

V-c.
solo

V-ni I

V-ni II

V-le

59

FL.

Ob. I

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

Arpa

V-c. solo

59

Archi

[60]

Con fuoco

Fl.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Timp.
 T-ro
 Arpa
 V-c. solo
 Archi

Sib, Do, Re, Mi, Fa, Sol, La

gliss.

(d.:d)

Con fuoco

3950

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

T-ro

V-c. solo

Arch.

marc.

marc. soli

solo

ff

ff

sf

tr

sf

sf

pizz.

ff

ff

ff

ff

61

unis.

62

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

T-ro

Arpa

Archi

62] div. sim.

f div. sim.

f pizz.

sf pizz.

sf pizz.

sf

tr

sf

sf

mf

pp

dim.

Cl. II

Fag. *f*

C-fag. *f*

Cor. *f*

Timp. *mp*

T-ro *ppp*

Arpa *f*

Archi *mf* *pizz.* *f*

64

Fag. *sol* *dim.*

Timp. *tr* *mp* *dim.*

Arpa *mp*

Archi *div.* *arco* *mp* *dim.*

Fag. (♩ = ♩.)

Timp.

Arpa *p*

V-c.

C-b.

65

Timp. *pp*

V-c. solo *pizz.* *p*

V-ni I *con sord. div. in 3* *pp dolce*

66

Timp.

V-c. solo

V-ni I

67

Timp.

V-c. solo

arco
mf marc.

V-ni I

div. in 2

Timp.

V-c.

mp

V-c.

unis.
pizz.
pp

C-b.

pizz.
pp

68

Fl.

Ob.

Cl.

V-c. solo

V-c.

C-b.

FL.

Ob.

Cl.

V-c. solo

V-c.

C-b.

69

FL.

Ob. (a2) *p*

Cl. *p*

V-c. solo

V-c.

C-b.

FL.

Ob. (a2) *p*

Cl. (a2) *p*

Fag. II

V-c. solo *crescendo*

V-c. *crescendo*

C-b. *crescendo*

୧୦୫୦

FL.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Arpa

V-c. solo

unis.

Archi

3950

Detailed description of the musical score: The score is for page 71 of a musical work. It features a variety of instruments. The woodwind section includes Flute (FL.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), and Trombone (Tr-ni). The string section is represented by Arpa (Arpa) and a section labeled 'Archi' (strings). There is also a solo voice part (V-c. solo). The score is written in a key with one flat (B-flat) and a 4/4 time signature. The music is divided into measures, with dynamic markings such as *p* (piano), *ff* (fortissimo), and *sf* (sforzando) indicating volume changes. The 'unis.' section likely refers to a unison or unified section of the woodwinds and strings. The page number 71 is in the top right corner, and the number 3950 is at the bottom center.

Cl. I
Cl. II
Fag.
C-fag.
V-c. solo
V-le div.
V-c. div.
C-b.

Measures 71 and 72 of a musical score. The score is divided into two systems. The first system includes parts for Clarinet I and II, Flute, Clarinet in F, Violoncello solo, Violins I and II (divided), Viola, and Contrabass. The second system includes parts for Clarinet, Flute, Clarinet in F, Violoncello solo, Violins I and II (divided), Viola, and Contrabass. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. The first system includes a double bar line at the end of measure 71.

Measure 71: Clarinet I and II play a melodic line with eighth notes. Flute and Clarinet in F play a similar line. Violoncello solo plays a melodic line with eighth notes. Violins I and II play a rhythmic pattern of eighth notes. Viola and Contrabass play a rhythmic pattern of eighth notes.

Measure 72: Clarinet I and II play a melodic line with eighth notes. Flute and Clarinet in F play a similar line. Violoncello solo plays a melodic line with eighth notes. Violins I and II play a rhythmic pattern of eighth notes. Viola and Contrabass play a rhythmic pattern of eighth notes.

Cl. *mf marc. secco*

Fag. *mf marc. secco*

C-fag. *mf marc. secco*

V-c. solo *crescendo*

Arch. *pizz. mf marc. secco*
pizz. unis. mf marc. secco
mf marc. secco unis.
mf marc. secco

Cl. *mf*

Sax. *mf*

Fag. *mf*

C-fag. *mf*

V-c. solo *f arco*

V-ni I *mf arco*

V-ni II *mf arco*

V-le *div. mf (pizz.)*

V-c. *div. mf arco*

C-b. *mf (pizz.)*

73

Cl.
Sax.
Fag.
C-fag.
V-c. solo
V-ni I
V-ni II
V-le div.
V-c. div.
C-b.

Fl.
Ob.
Cl.
Sax.
Fag.
C-fag.
Cor.
Tr-be
V-c. solo

Archi

75

Fl.

Ob.

Cl.

Sax.

Fag.

C-fag.

This musical score page contains measures 75 through 78. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (Fag.), and Contrabassoon (C-fag.). Measures 75 and 76 show the woodwinds playing a melodic line with eighth and sixteenth notes, while the reeds play a harmonic accompaniment. In measure 77, the woodwinds play a sustained chord, and the reeds play a descending line. Measure 78 continues the woodwind chord and the reed line. Dynamics include *f* (forte) and *sfz* (sforzando).

Cor.

Tr-be

V-c.
solo

This musical score is for three instruments: Cor. (Cor Anglais), Tr-be (Trumpet B), and V-c. solo (Violoncello solo). The Cor. and Tr-be parts are in treble clef with a key signature of one flat (B-flat). The V-c. solo part is in treble clef with a key signature of one flat. The Cor. and Tr-be parts play a rhythmic pattern of eighth notes, starting with a forte (sf) dynamic. The V-c. solo part plays a melodic line with accents, starting with a forte (sf) dynamic. The score is divided into measures by vertical bar lines.

75

Arch.

fespr.

f

f

Fl.

Ob.

Cl.

Fag.

Cor.

Arpa

V-c. solo

Archi

sf

sf

sf

sf

sfpp

III

sfpp

sf

f

pizz.

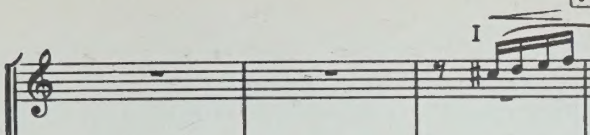
sf pizz.

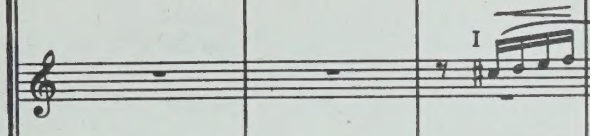
sf

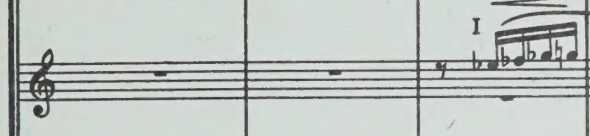
sf

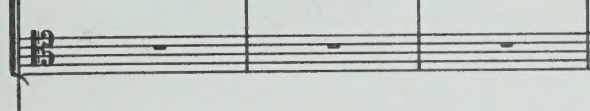
sf

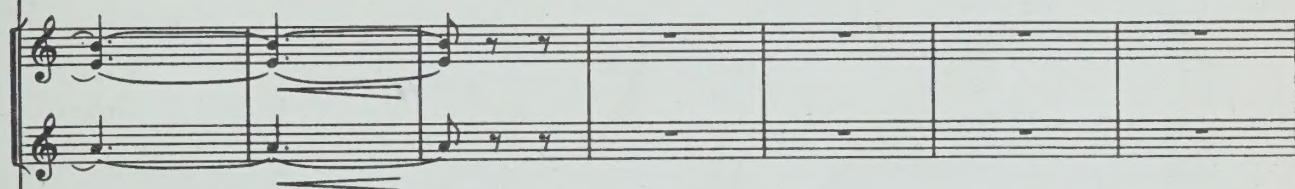
sf

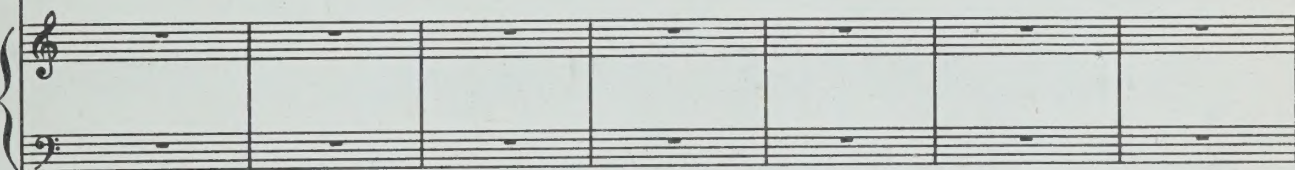
Fl.  **f**

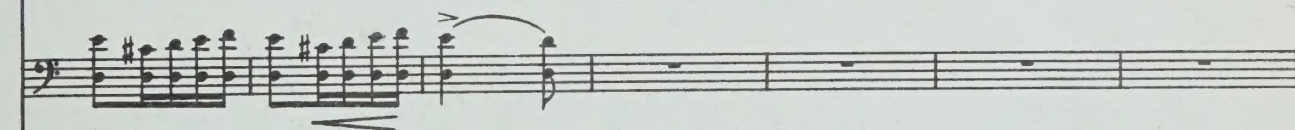
Ob.  **f**

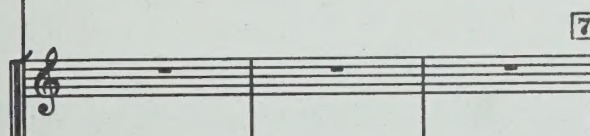
Cl.  **f**

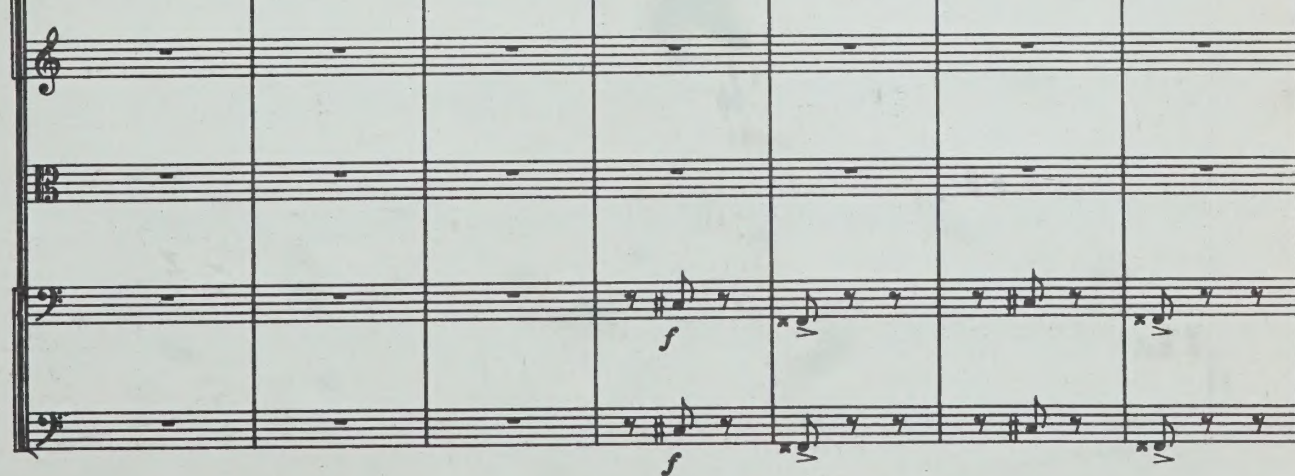
Fag.  **f**

Cor. 

Arpa 

V-c. solo 

76  **f**

Archi  **f**

3950

Fl.

Ob.

Cl.

Fag.

Cor.

Arpa

V-c. solo

Archi

sf

sf

sf

sf

sfpp

III

sfpp

f

sf

sf

sf

sf

3950.

I solo

FL. *p* *cresc.*

Cor.

Arpa *p* *cresc.*

V-c. solo *f*

V-ni I

V-ni II

V-le *p marc.* *cresc.*

FL. *f*

Arpa *f*

V-c. solo

V-ni I

V-ni II

V-le *f*

Fl. *pp sub.* *cresc.*

Ob. *I* *p*

Cl. *pp* *cresc.*

Sax.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

Arpa *pp sub.* *b* *cresc.* *b* *b*

V-c. solo

79 *div.* *pp (pizz.)* *cresc.* *pp* *cresc.*

Archi *mf arco* *mf arco* *mf arco*

mf

(I) 80

Fl. a2

Ob. a2

Cl. a2

Sax.

Fag. sf

C-fag. sf

Cor.

Tr-be a2 con sord.

Tr-ni con sord.

Timp.

T-ro con sord.

V-c. solo sul. pont.

80 unis. pizz.

Archi sf (pizz.)

sf pizz.

sf pizz.

sf

81

Fl.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

T-ro

V-c. solo

81

Archi

84

Fl.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

T-ro

Arpa

V-c. solo

Archi

82

a2

sf

(b)

senza sord.

senza sord.

senza sord.

ord.

ff marcatisissimo

82

arco

pizz.

3950

Fl. *a2* *p* *f* *p* *f* *p* *f* *p* *f* *a2* *b*

Ob. *p* *f* *p* *f*

Cl. *p* *f* *p* *f* *a2*

Sax.

Fag. *a2* *p* *f* *a2* *p* *f*

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

T-ro

Arpa

V-c. solo

Archi

Fl. (a2) 83

Ob.

Cl. (a2)

Sax. solo *mp* *cresc. molto*

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

P-tti *colla bacch. molle* *ppp* *cresc.*

Arpa *ppp* *cresc.*

V-c. solo *energico*

83

Archi *ppp* *cresc.*

arco *ppp* *cresc.*

FL.

Ob.

Cl.

Sax.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

T-ro

P-tti

Arpa

V. c. solo

Archi

attacca subito

3950

CADENZA II

Listesso tempo

V-c. solo

sempre, ff e energico

84 solo

ff marc.

pizz.

ff⁺

tr

pp arco

mf marc.

simile

(cresc.)

(dim.)

(cresc.)

cresc. poco a poco

(dim.)

Timp. *(cresc.)* *(dim.)*
 V-c. solo
 Timp. *(cresc.)* *(dim.)* *colla bacch. molle* *cresc. poco a*
 Ptti *tr* *ppp* *cresc. poco a*
 V-c. solo *f*
 Timp. *poco* *allargando*
 Ptti *poco*
 V-c. solo *cresc.* *ff* *2* *3* *4*
 Timp. *Molto sostenuto*
 Ptti *f*
 V-c. solo *ff* *5* *ff* *ff* *ff*
 V-c. solo *pizz.* *p* *arco* *ff* *mf* *f*
mf espr. *ff* *mf* *f*
p *rit.* *attacca subito*

III

85

Andante con moto ($\text{♩} = 112$)

V-c. solo
mf cantando
con sord.

I
p
con sord.

II
p
con sord.

V-le
p
con sord.
arco

V-c. div.
p
con sord.
pizz.

p
con sord.
arco

C-b. div.
p
con sord.
pizz.

p

86

V-c. solo

I

V-ni

II

V-le

V-c.

C-b.

V-c. solo

V-ni I

V-ni II

V-le

V-c.

C-b.

[87] Tranquillo

FL.

Cl.

Fag.

V-c. solo

C-b.

pp dolce

pp dolce

pp dolce

pp dolce

pp dolce

2 soli arco

[88]

V-c. solo

V-le

V-c.

C-b.

(Tranquillo)

p sotto voce

senza sord. pizz.

p marc.

senza sord. unis. pizz.

p marc.

senza sord. tutti pizz.

p marc.

poco

$\equiv$

Fag.

V-c. solo

Archi

3950

I solo

Cor.

mf marc.

V-c.
solo

f

Archi

arco

arco *mf*

arco *mf*

mf

Cor.

V-c.
solo

cresc.

Archi

Cor.

V-c.
solo

ff

Archi

poco a poco più tranquillo e rit.

[90] Tempo I (Andante con moto)
a2 soli

Ob. *mp cant. espr.*

V-c. solo *dim.* *mp*

Archi *senza sord.* *mp*

Ob.

V-c. solo *v*

Archi

[91]

Ob.

V-c. solo

Archi

Ob.

Archi

mp espr.[92] **Tranquillo**

Fl.

Ob.

Cl.

Fag.

V.c.
solo*pp dolce**I pp dolce**pp dolce**mp**pp dolce*

Archi

*2 soli**rit.***Allegro** [93]*pp dolce*

Fl.

Cl.

Fag.

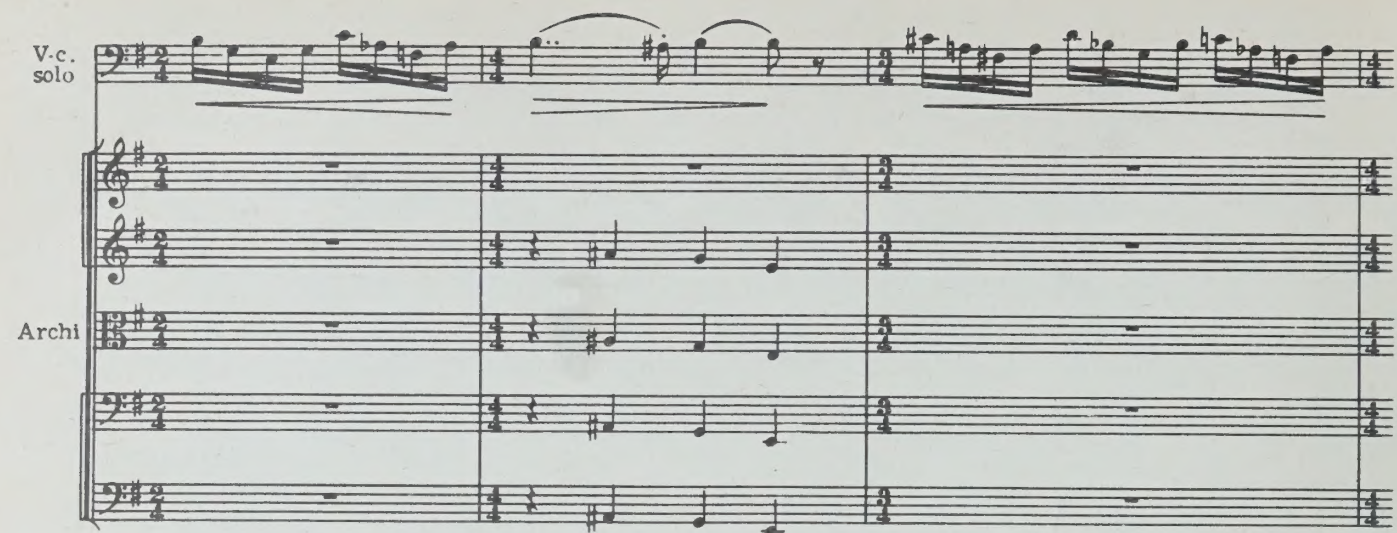
V.c.
solo*f sub.*

Archi

*pizz.**pizz. mf marc.**pizz. mf marc.**tutti pizz. mf marc.**mf marc.*

V.c. solo

Archi

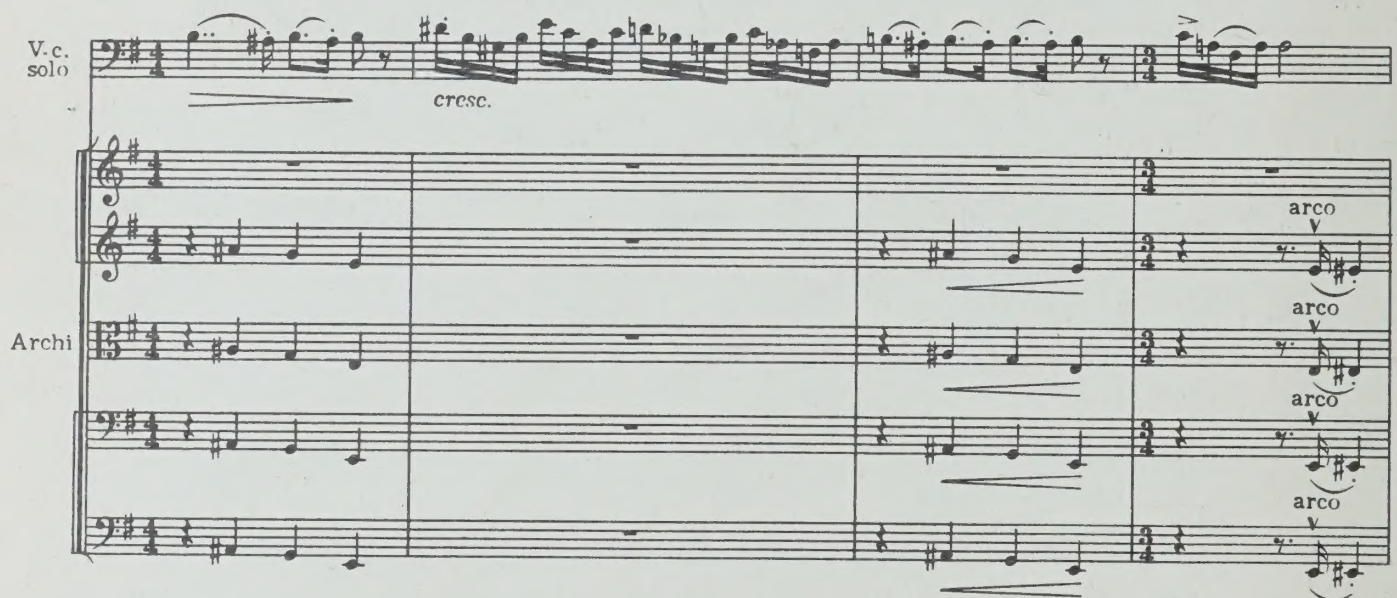


V.c. solo

Archi

cresc.

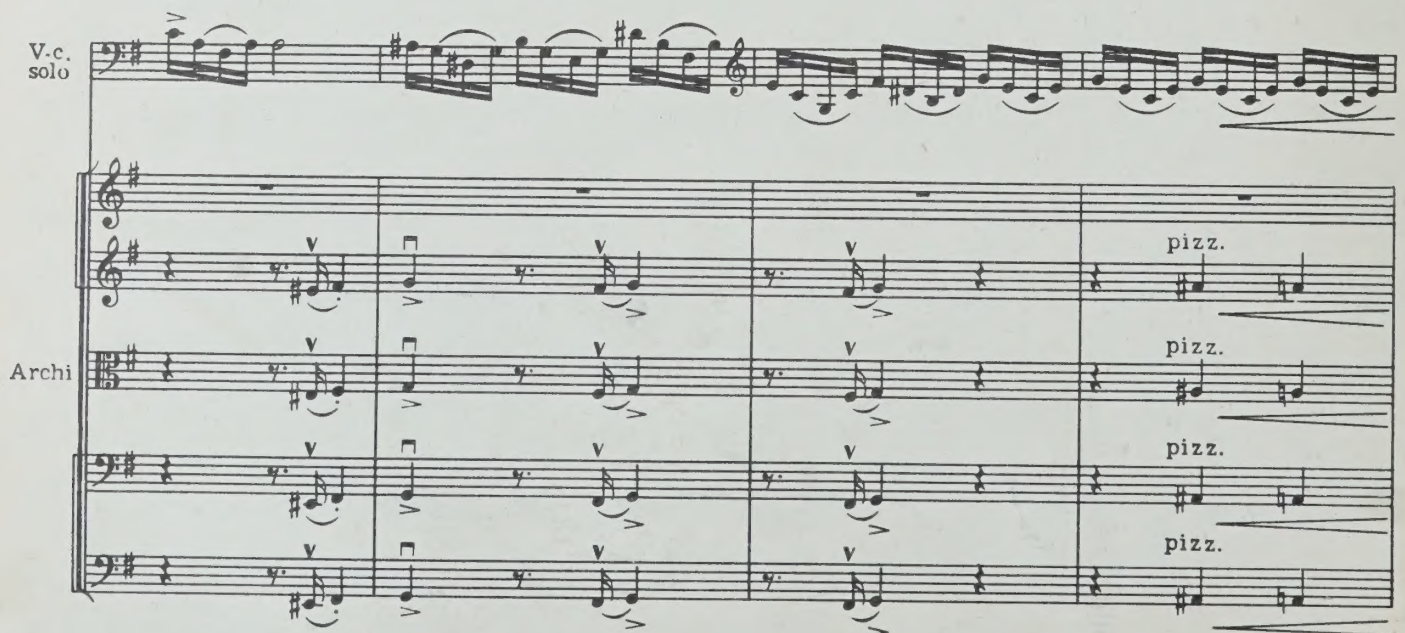
arco



V.c. solo

Archi

pizz.



94 Agitato

Fl. *a2* *f* *>*

Cl. *f* *>*

Cor. *f* *I solo* *mf cant.*

V-c. solo *f*

Archi *arco* *mf* *arco* *mf* *arco* *mf*

Fl. *>*

Cl. *>*

Cor. (I) *I. II* *mf marc.* *p*

Cor. *III* *mf marc.* *p*

V-c. solo *cresc.*

Archi *v*

I solo

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. *mf*

V.-c. solo

Archi

Ob.

Cl.

Fag.

V.-c. solo

Archi

7*

FL. *sf*

Ob. *sf*

Cl. *sf*

Fag. *sf*

Cor. *sfpp*

Tr-be *sfpp*

V-c. solo *mf*

Archi *sf* *arco*

pizz. *p*

pizz. *p*

FL. *sf*

Ob. *sf*

Cl. *sf*

Fag. *sf*

Cor. *sfpp*

V-c. solo *sfpp*

Archi *pizz.* *p*

pizz. *p*

97 ^{a2}

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. ^{a2} *ff*

C-fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni *ff*

Timp.

Cassa *f*

V-c. solo

97

Archi *ff*

arco

ff arco

ff

allarg. 98 Con moto

(4) $(d=d)$

FL.

Ob.

Cl.

Fag. *ten.*

C-fag. *f* *ten.*

Cor.

Tr-be

Tr-ni

Timp.

Cassa *f*

V-c. solo

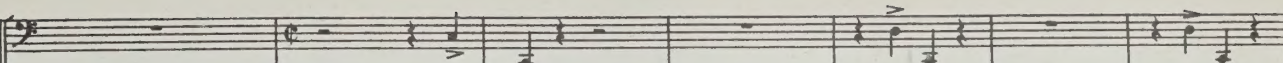
allarg. 98 Con moto

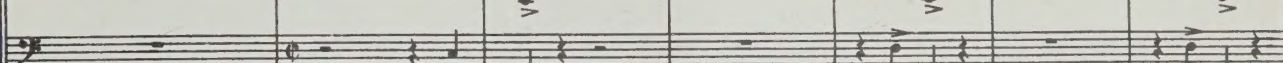
(4) $(d=d)$

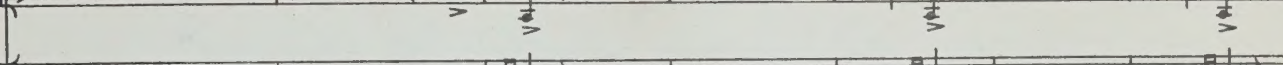
Archl. *p*

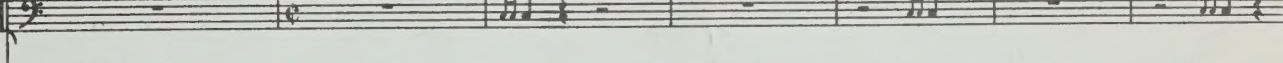
ten.

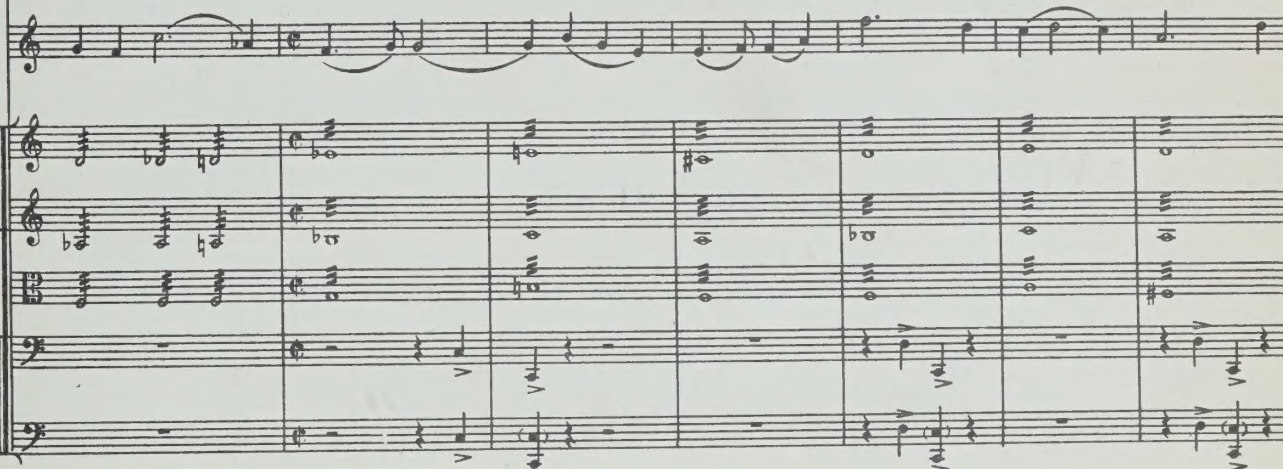
ten.

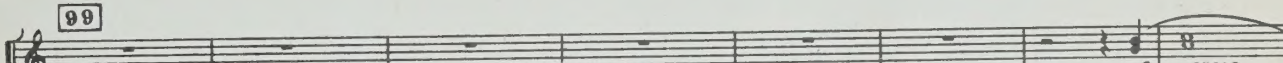
Fag. 

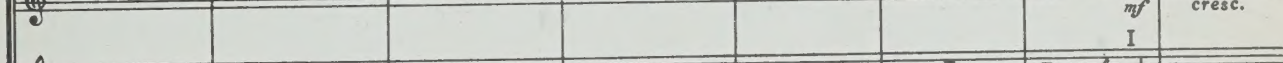
 C-fag. 

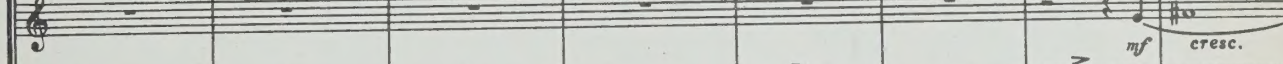
 Timp. 

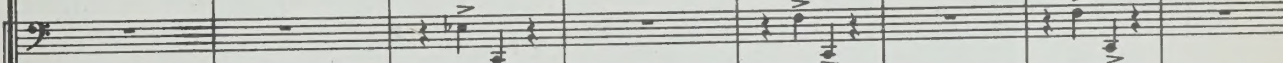
 V-c. solo 

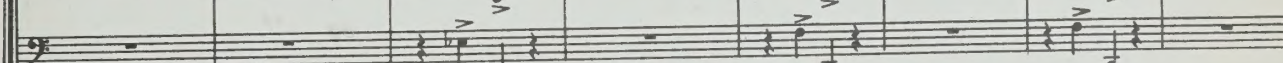
 Archi 

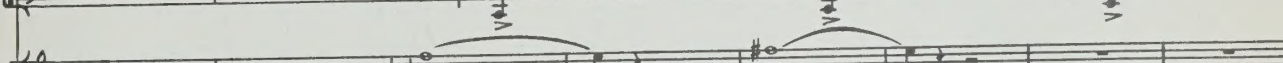
Fl. 

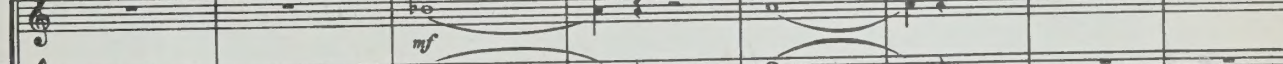
 Cl. 

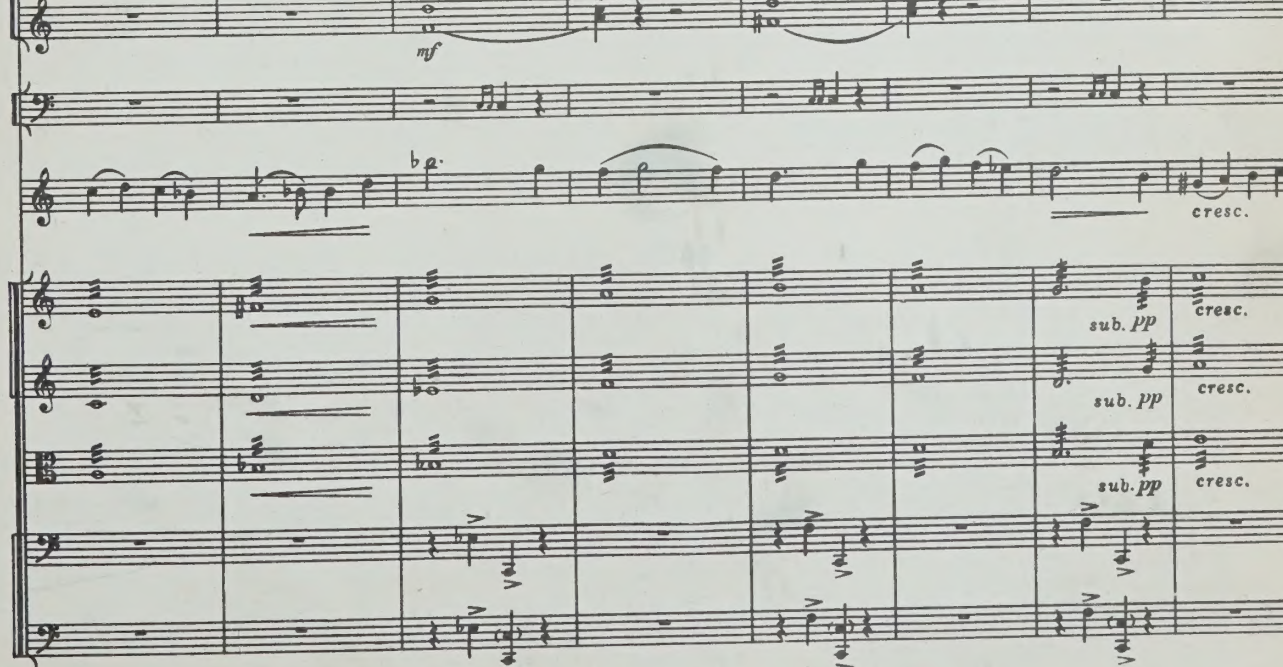
 Fag. 

 C-fag. 

 Cor. 

 Timp. 

 V-c. solo 

 Archi 

3950

Fl. *sfpp*

Ob. *sfpp*

Cl. *sfpp*

Fag. *ff*

C-fag. *ff*

Cor. *sfpp*

Tr-be *sfpp*

Tr-ni *sfpp*

Timp.

T-ro *f* *dim. molto* *ppp*

Arpa *f* *stacc.* *pp*

V-c. solo *strepitoso*

div.

Archi *sfpp* *div.* *ff* *unis.* *ff* *unis.*

Detailed description of the musical score: The score is for a full orchestra and solo voice. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Contrabassoon) and brass section (Coronet, Trumpet, Trombone) are marked *sfpp* (sforzando pianissimo). The woodwinds and brass play a rhythmic pattern of eighth notes. The strings (Violins, Violas, Cellos, Double Basses) are also marked *sfpp* and play a similar rhythmic pattern. The percussion section includes Timpani (Timp.) and Trombones (T-ro). The Trombones are marked *f* (forte) and *dim. molto* (diminuendo molto) leading to *ppp* (pianissimo). The Arpa (Harp) is marked *f* and *stacc.* (staccato). The solo voice (V-c. solo) is marked *strepitoso* (strepitoso) and *div.* (diviso). The strings are marked *sfpp* and *div.* (diviso). The woodwinds and brass are marked *ff* (fortissimo) and *unis.* (unison). The strings are marked *ff* and *unis.* (unison).

Fag. a2
 C-fag.
 V-c. solo
 V-c.
 C-b.

Cl. 101 I solo
 Fag.
 C-fag.
 V-c. solo mf
 V-c.
 C-b.

Cl.
 V-c. solo

102

rit.

Molto tranquillo

Fl. *pp*

Cl. *pp*

Fag. *pp*

V-c. solo *mp* *pp dolce*

V-c. *2 soli*

C-b. *pp*

=

poco rit.

103 a tempo

Fl.

Cl.

Fag.

Cor. I. II soli *ten.* *pp*

Cor. III solo *ten.* *pp*

Timp. *tr* *ppp*

V-c. solo *v* *(n)* *(n)*

C-b. *tutti div.* *pp*

Cl. *pp poco cresc.*

Fag. *pp poco cresc.*

Cor.

Timp. *poco cresc.*

V-c. solo *poco cresc.*

V-c.

C-b. *p*

Cl. *mf* *pp*

Fag. *mf* *pp*

Timp. *mf* *pp*

V-c. solo *mf espr.*

div. in 3 *pp con sord.* *cresc.*

div. *pp con sord.* *cresc.*

div. *pp con sord.* *cresc.*

div. *pp con sord.* *cresc.*

Archi *mf*

Cor.

a2 +

pp

f

pp

Arpa

V-c. solo

f

dim.

dim.

dim.

dim.

Archi

=

poco a poco ritenuto al fine

V-c. solo

p

pppp

pppp

pppp

pppp

Archi

25 Декабря 1964 г.
Москва

Индекс 9—5—1

КАБАЛЕВСКИЙ ДМИТРИЙ БОРИСОВИЧ

ВТОРОЙ КОНЦЕРТ
Партитура

Редактор В. Золотарев

Техн. редактор А. Аверкина

Корректор М. Ефименко

Подписано к печати 28/II-1967 г. Формат бумаги 60×90¹/₈. Печ. л. 14. Уч.-изд. л. 14.
Тираж 740 экз. Изд. № 3950. Т. п. № 27. 1967 г. Зак. 1104. Цена 2 р. 10 к. Бумага № 2

Издательство «Музыка», Москва, набережная Мориса Тореза, 30
Московская типография № 17 Главполиграфпрома Государственного комитета
Совета Министров СССР по печати, ул. Щипок, 18

ВЫШЛИ И ВЫХОДЯТ ИЗ ПЕЧАТИ

Симфонические произведения

ПАРТИТУРЫ

Адигезалов В. Африка борется. Симфоническая поэма
Александров Ю. Первая симфония
Алексеев М. Чувашское капрично
Алябьев А. Буря. Симфоническая картина из оперы «Русалка и рыбак»
Амиров Ф. Симфонические танцы
Андрисян И. Симфония
Баласанян С. Острова Индонезии. Симфонические картины
Бертрам А. Первая сюита из балета «Тринадцать роз»
Бизе Ж. Симфония до мажор
Бриттен Б. Четыре морские интерлюдии и пасакалия из оперы «Питер Граймс»
Бунин Р. Четвертая симфония
Кабалевский Д. Концерт для скрипки с оркестром
Кабалевский Д. Рапсодия на тему песни «Школьные годы» для фортепиано с оркестром
Лятошинский Б. Четвертая симфония
Малер Г. Четвертая симфония
Мамисашвили Н. В Гурии. Симфоническая сюита
Мясковский Н. Девятая симфония
Онеггер А. Третья симфония
Орбелян К. Первая симфония
Прокофьев С. Собрание сочинений. Тома 15а, 15б. Сочинения для оркестра
Рахманинов С. Первый концерт для фортепиано с оркестром (2-я редакция)
Рахманинов С. Второй концерт для фортепиано с оркестром
Рахманинов С. Третий концерт для фортепиано с оркестром
Римский-Корсаков Н. Сюита из оперы «Золотой петушок»
Свиридов Г. Музыка для камерного оркестра
Сен-Санс К. Второй концерт соль минор для фортепиано с оркестром
Тубин Э. Пятая симфония
Хачатурян А. Концерт-рапсодия для виолончели с оркестром
Хачатурян А. Симфония-поэма для большого симфонического оркестра, органа и 15 труб
Хиндемит П. Симфония «Художник Матис»
Шебакин В. Пятая симфония
Энке В. Концерт мастеров оркестра (симфония)

КАРМАННЫЕ ПАРТИТУРЫ

Багдасарян Э. Рапсодия для скрипки с оркестром
Галынин Г. Эпическая поэма
Глазунов А. Третья симфония
Денисов Э. Детская сюита
Душский М. Мордовская сюита
Кажлаев М. Романс для трубы и струнного оркестра. Ноктюрн для флейты и струнного оркестра
Мясковский Н. Пятая симфония
Сабитов Н. Страницы из балета «Буратино»
Солодухо Я. Праздничная увертюра
Шостакович Д. Одиннадцатая симфония («1905 год»)
Щедрин Р. Камерная сюита

КЛАВИРЫ

Балтин А. Концерт-баллада для фортепиано с оркестром
Галынин Г. Ария для скрипки с оркестром. Переложение для скрипки с фортепиано
Кабалевский Д. Рапсодия на тему песни «Школьные годы». Соч. 76 для фортепиано с оркестром. Переложение автора для двух фортепиано
Мушель Г. Второй концерт для фортепиано с оркестром. Переложение для двух фортепиано
Мясковский Н. Пятая симфония. Для большого симфонического оркестра. Переложение автора для фортепиано в 4 руки
Хачатурян А. Концерт-рапсодия для виолончели с оркестром. Переложение для виолончели с фортепиано
Чайковский П. Полное собрание сочинений. Том 50а. Сочинения для оркестра. Увертюра на датский гимн и «Итальянское каприччио». Переложение автора для фортепиано в 4 руки
Чайковский П. Полное собрание сочинений. Том 50б. Сочинения для оркестра. Серенада для струнного оркестра. Славянский марш. Торжественный марш. Переложение автора для фортепиано в 4 и 2 руки
Чайковский П. Ромео и Джульетта. Увертюра-фантазия. Переложение для фортепиано в 2 руки
Шостакович Д. Первая симфония. Для симфонического оркестра. Переложение для фортепиано в 4 руки

*Специализированные нотные и универсальные книжные магазины
книготорга и потребительской кооперации
принимают предварительные заказы на музыкальную литературу.
Оформляйте предварительные заказы в местных магазинах!*

ИЗДАТЕЛЬСТВО · МУЗЫКА · МОСКВА

M Kabalevskii, Dmitrii
1016 Borisovich
K15 [Concerto, violoncello,
op.77 no. 2, op. 77]
Vtoroi kontsert

Music

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY
